

∴ MUSEUM NEWS ∴

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THE TOLEDO MUSEUM OF ART
TOLEDO, OHIO

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WORKING

ISAAC RADER

Awarded the Edward D. Libbey Prize

THE TOLEDO MUSEUM OF ART NEWS

BOY WINS THE LIBBEY PRIZE

DURING the past spring the painters of Toledo held their fourth annual exhibition under the auspices of the Toledo Federation of Art Societies, a body made up of delegates from the various local art organizations.

The jury passed on 207 contributions and the paintings finally selected formed the most interesting and best local show the Museum has ever exhibited. The galleries were notable for the number of young artists and students exhibiting and the pleasing surprise of the event was the awarding of the President Libbey prize of \$100 to a 14 year old boy, Isaac Rader, the son of a carpenter. The prize winning canvas is fine in color and drawing. The young painter's father was the model. The boy was nine years of age when through the Museum he became interested in art. He entered the various classes, attended the Museum's free school and made rapid progress of which the best evidence is the prize-winning painting herewith reproduced.

Three other prizes were awarded by the jury. The William Hardee prize of \$75 was given to Grace Rhoades Dean for her *Willows in Ottawa Park*; the A. J. Secor prize of \$50 was awarded to Wm. Auer for his painting entitled *The Hermit*. Kate Brainard Lamb, who is president of the Federation won the C. A. Schmettau prize of \$50 for the best water color.

The fifth annual exhibition of the Federation will be held during the coming spring. Before long we would like to announce the prizes. There should be at least three. The Director will be pleased to hear from any of our members who might be interested in donating one of the prizes.

PRESIDENT LIBBEY AT SORBONNE

PRESIDENT Edward Drummond Libbey, of the Museum, presented an address at the Sorbonne, Paris, on the occasion of the first *Congres d'Histoire de l'Art*, on September 26. He spoke on the American museums of art and their educational work, specializing on the method of our own Museum. The address was of great interest to the European museum officials gathered together, as the congress seemed to presage developments

along educational lines in the museums of Europe.

President Libbey paid tribute to the Metropolitan Museum, the Chicago Art Institute and their presidents who have done so much for the advancement of art in this country, and drew attention to the splendid educational work being conducted in all other American museums. He related in detail the various educational activities of the Toledo Museum which for nearly twenty years has been engaged in working out a model educational program.

"What is true of Toledo," said President Libbey, "is true also of the great Middle West of our country and of the territory beyond. Great cities like Indianapolis, Denver and Minneapolis, and many others where museums of art now flourish were, but a few years ago, uninhabited wastes on the prairies, uncharted and undreamed. Still in the space of comparatively few years they, like Toledo, have come into being, have grown prosperous and flowered into communities blessed with museums and all the other advantages of cultured civilization. The history of these cities is the history of scores of other American cities which were unborn at the time when the Louvre was a flourishing institution of art, rich in treasures and traditions.

"I dwell upon this point, that you, who are interested and who are largely responsible for the progress of art in European countries will realize the handicap which has beset those of us who have been more or less concerned in the artistic development of our American cities. Within a very few years we have been able to accomplish much, starting as we did with only primitive forests and boundless prairies. The wonder is that in so short a time and with everything to create we have progressed as far as we have in the field of art, especially as we have had no governmental support whatsoever. In only a few instances have our municipalities contributed anything to the maintenance of our art institutions. The burden has devolved upon private citizens to create, endow and maintain our institutions of art until such a time—and we hope the time will be soon—as our government will recognize the value of art education in the lives of all our people that they may be able to observe, to understand and to create beauty."



ASSYRIAN RELIEF

RETURN FROM THE HUNT

RELIEFS FROM NINEVEH ACQUIRED

IN that fertile plain of Western Asia between the two rivers, the Tigris and the Euphrates, primitive man began those processes which led to the development which we call civilization at a very remote date. Long before 3000 B. C. the mountaineers had pushed down into this Plain of Shinar. These people we call the Sumerians. They developed a style of picture writing upon soft clay tablets, which we call cuneiform.

But about 2750 B. C. another nation to the north of them had grown up and under the great Sargon began to extend its power down into the plain of Shinar. The Sumerians were conquered by these Akkadians, but even this united nation was not to retain its supremacy, for about 2200 B. C. a new tribe of western Semites had seized the little town of Babylon on the Euphrates and begun to rise to the leadership of the surrounding country, all of which then became known as Babylonia.

Adjoining Babylonia on the north, a similar development had been taking place, and about 3000 B. C. a Semitic tribe of nomads had settled at Assur and thru their relations with their neighbors to the South adopted their

sculpture, writing and other elements of civilization. But their power was not unquestioned, and they had imposed upon them alternately the rule of the Hittites of Asia Minor or of the Babylonians.

As years went on they became more and more formidable and finally in the middle of the Eighth Century B. C. they conquered Babylonia, becoming lords of all that which had been in turn Sumer, Akkad and Babylonia and imposed upon these lands their rule and gave the name Assyria to the country. Sargon II brought Assyria to the height of her military empire. He and his successors began the building of those tremendous and magnificent Assyrian palaces, the stone reliefs of which constitute our principal works of Assyrian art today. Sargon's son Sennacherib surpassed his father as warrior and builder and extended the bounds of his empire from the coast of the Mediterranean to the Persian Gulf. He made the city of Nineveh his capital and here he erected along the Tigris his huge palace which was maintained and added to by his successors and decorated with thousands of feet of relief sculpture in



ASSYRIAN RELIEF

WARRIORS CROSSING A STREAM

limestone and alabaster. But tho Sennacherib and his successors had built up and maintained the most formidable military machine the world had ever known, they were still incapable of withstanding assaults from within and without, and finally, in 606 B. C., great Nineveh fell to the combined arms of Chaldeans and Medes, and was reduced to the rubbish heap which it has remained even until today.

Before the middle of the last century the site of Nineveh, known to men only as an Old Testament name, was re-discovered in the mound of Kuyunjik, and there and also at Nimroud, the English explorer, Sir Austin Henry Layard, excavated the palaces of the great Assyrian kings, finding in them extensive remains of the sculptured slabs with which the rooms had been decorated. Many of these sculptures were removed and placed in the British Museum. A few choice pieces, however, were retained by Layard personally, and at his death passed as a bequest to a

relative, who for some years has lived in the Palazzo Cappella-Layard at Venice. This summer he disposed of two of these reliefs, which fortunately have been secured by the Toledo Museum of Art. They form a most interesting and valuable link with the history of this almost dimly remote age, and take their place in the Museum's small Assyriological collection, composed of baked clay tablets of cuneiform writing, some of which were made as early as 3700 B. C., and already crowned by the fine Nebuchadnezzar cylinder, commemorating the rebuilding of the walls of Babylon by that King of the Chaldeans who became lord of all the land between the Two Rivers in 604 B. C.

The two Assyrian sculptures now in the Toledo Museum come from the great Palace of Sennacherib at Nineveh, and may be dated within the Seventh Century B. C. One of them certainly was executed in the time of Assurbanipal, and both may belong to that time. The Return from the Hunt repre-

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sents four men in profile, the second carrying a fish, the third probably some sort of bird, and the fourth a spear. They are followed by a eunuch, marked as such by his beardless face and long robe, and a sixth person, whose figure does not appear in the relief, is bearing a kettle.

The other relief represents a military expedition into a mountainous country. Two warriors bearing spears and shields and wearing helmets are shown crossing a stream, represented as such by the wavy lines and the two fish, which are perhaps the earliest representations of a large-mouth black bass. The mountains on the opposite shore are indicated by the little conical peaks. The second warrior has a pronounced Semitic nose and a shaven upper lip, which latter was uncommon in the Assyrian army, and may distinguish him as a foreigner.

Dr. Stephen Langdon, Professor of Assyriology at Oxford University, England, saw these reliefs on his recent visit to Toledo and complimented us upon our acquisition of them, stating that the latter one at least should by all means have been purchased for the British Museum. So we are most proud of these recent accessions.

Blake-More Godwin.

MUSEUM NEWS

During the month of November 8731 children visited the Museum and of this number 5007 attended the various talks, classes and lectures.

Miss Eula Lee Anderson and Miss Nell L. Jaffe, of the Museum Staff, have arranged to conduct story and music hours twice monthly during the present season at the Miami Children's Home.

Director Stevens will open the lecture course at Carnegie Institute, Pittsburgh, January 17, on the subject Why Teach Art? and on January 20 he will address the Advertising Club at Cleveland on the Unharnessed Power of Color.

Mr. Stephen Langdon, Professor of Assyriology at Oxford University, England, was a recent visitor at the Museum. He was deeply interested in our newly acquired Assyrian reliefs, mention of which is made elsewhere in the issue.

Two teas were recently given at the Museum, welcoming some two hundred principals and teachers of the grade schools, at which events the plans were explained covering the daily visit of the grade pupils to the Museum during the present season.

Mrs. Frederic M. Fuller has been appointed a member of the Music Committee of the Museum to succeed Mrs. W. W. Chalmers. The Museum is fortunate to have her splendid talents and understanding at its disposal.

Mr. and Mrs. Grafton M. Acklin, who are making a world tour, are sending to the Museum from China a group of beautiful jades and other objects of art of the Orient. After the gifts have arrived and been photographed, they will be brought to the further notice of our members in a subsequent issue.

The November issue of *Arts and Decoration* devotes several pages to the Toledo Museum of Art. The article, written by Gardner Teall, is profusely illustrated and speaks in the highest terms of the vision of Toledo people and Museum members in particular.

Mr. Frederick Bailey Pratt, of New York, Secretary and Trustee of Pratt Institute, was a recent visitor at the Museum. Mr. Pratt is a capitalist deeply interested in Art education. His family founded Pratt Institute and his visit to Toledo was to investigate our educational plan and our ideals.

Mrs. Charles Gardner, of Newtonville, Mass., during her recent journeyings in the far east, sent the Museum a group of beautiful and interesting objects from Kashmir. These gifts will shortly be installed and will be illustrated and described in the next issue of the MUSEUM NEWS.

A complimentary afternoon tea was given recently at the Museum School of Design in honor of Mr. and Mrs. Charles S. Meek. Mr. William Hardee, Chairman of the Advisory Committee of the School, and Mrs. Hardee assisted in this welcome to the new head of our public schools. An exhibition of the work of our students was displayed on the walls, and the school was crowded with pupils, parents and Museum members.

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• MUSEUM NEWS •

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.

Director of the Toledo Museum of Art.

ASSOCIATE, BLAKE-MORE GODWIN, M. A.

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

OUR school is overcrowded with classes, even in the kitchen. If it keeps on we will have to start a class in the bathtub. As we write these lines a story hour on Venetian Glass is in progress in the children's room with two youngsters in nearly every chair, the floor filled, the walls lined and many unable to get in at all. Each week day some 350 children from the grade schools gather in our hemicycle for a talk on some art topic. There are seats for only 280 of these. Every week thousands sit on our floors or stand through various events. In many of our classes we have had to create waiting lists, and all our activities have reached the limit of the space, time, money and teachers at our disposal. All this is gratifying and good, but nevertheless it does not lessen our regret when we are unable to serve even one small citizen who is reaching out for knowledge, eager for self-improvement.

Our activities now cover every week day, Sundays and four evenings each week. It is impossible to stop. We must do the things we have planned to do on the basis of our income from dues and other limited sources, but to carry on the work, and to meet even our present obligations, we first of all need the funds already promised and due from our supporting members. Many members still

owe dues for the present year and we must face a deficit if they fail to give us their help now. This then is a very urgent appeal for dues now due. Even with the funds promised for this year, we would only be able to pull through on the present basis without much hope for further expansion. We appreciate fully that many of our members have their own perplexing problems in these parlous days, but that does not alter the fact that the needs of education must not be allowed to languish. We have created a great and good desire for that necessary branch of knowledge which we are equipped to impart. We cannot disregard our stewardship. We in this case means You, for You are We, and never since the invention of Dues were Dues more desirable than at the present moment. Will you therefore do your part now that Dues are really due?

QUITE a number of our members are in the Life class, having contributed the necessary amounts to the Building or Endowment Funds. These Life Members are, of course, exempt from annual dues.

It has occurred to us, however, that some of our Life Members might be glad to give us a little additional help by contributing at least ten dollars annually. Still, we shrink from asking them in person to do so, for already they have done much, and yet our pressing needs force us to pocket our modesty and make the attack.

We are finding it impossible to meet the heavy demands now being made upon us due to the rapid development of our educational activities, and a little help from the Life Members, which many of them, we feel, will be glad to give, will make things much easier.

Will you not then drop a brief line to the Director if you are disposed to assist a little further in the carrying on of this important work in the community? By so doing, you will not, of course, impair the standing of your life membership.

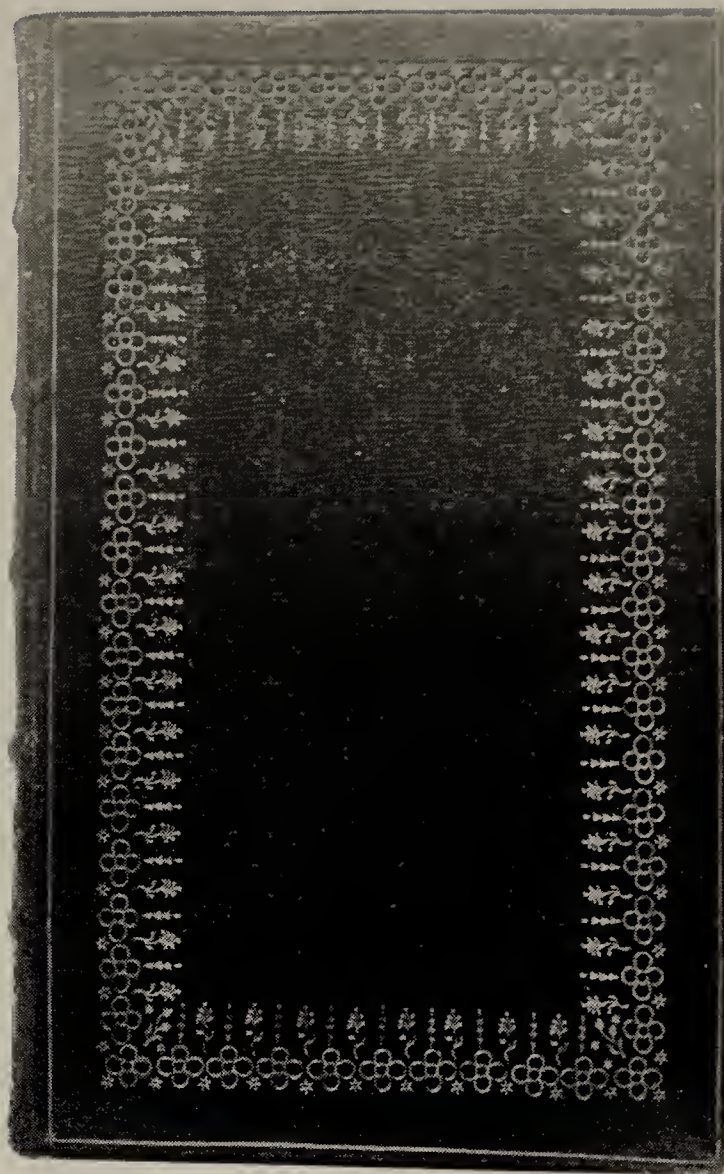
Naturally our Life Members are among the most cultured and influential of our citizens, educated to appreciate what this institution means to the community and able to give aid if they feel so disposed.

We feel that this plea will fall on responsive ears and obviate a personal appeal from which, being a violet, we shrink.

Geo. W. Stevens.



BY LE GASCON FOR LOUIS XIII



BY ROGER PAYNE 1759 to 1797

BEAUTIFUL BINDINGS INSTALLED

WE have recently installed in our galleries a very beautiful and comprehensive collection of rare and important bookbindings which includes examples of the best work of the greatest masters of France, England and other countries.

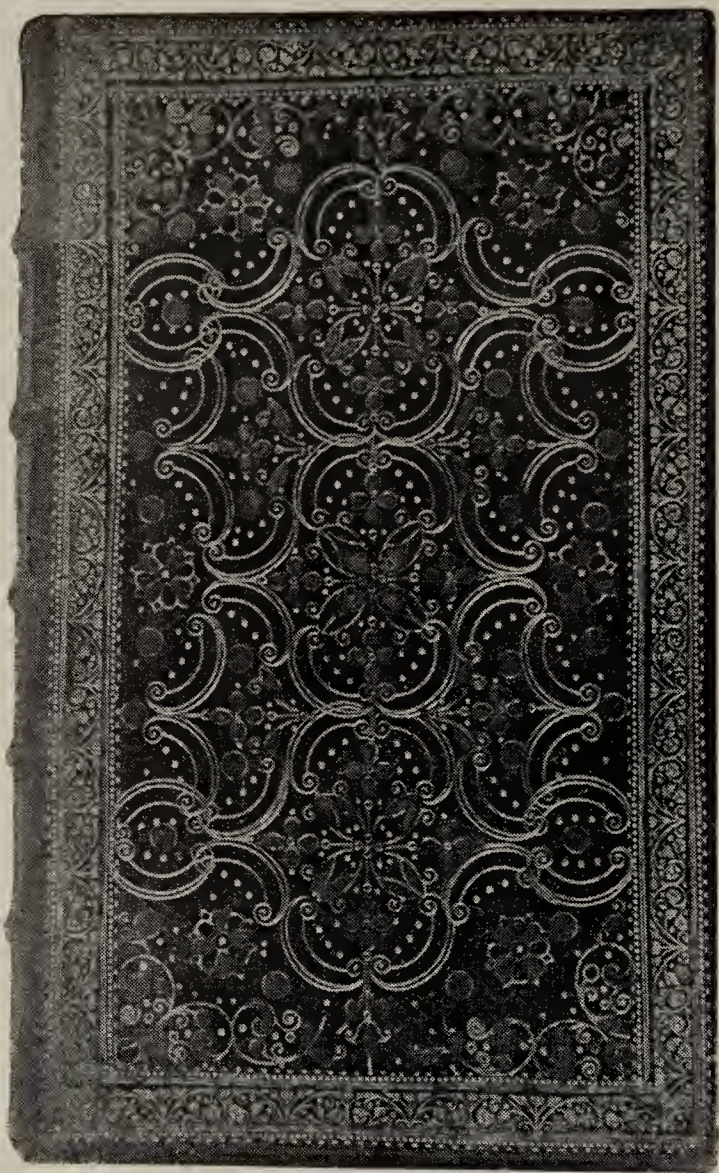
With the invention of printing in the middle of the Fifteenth Century and the consequent multiplication of books, there came a distinct change in the character of bookbindings. The old massive boards with corner plates and heavy clasps disappeared to be followed by lighter bindings of richly colored leathers or vellum, blind tooled or richly embellished with designs in gold.

Kings, nobles and scholars became the patrons of the art and there flourished in Italy, France, England and elsewhere from the Fifteenth Century, a line of masters the record of whose achievements forms an important and delightful passage in the Story of Art.

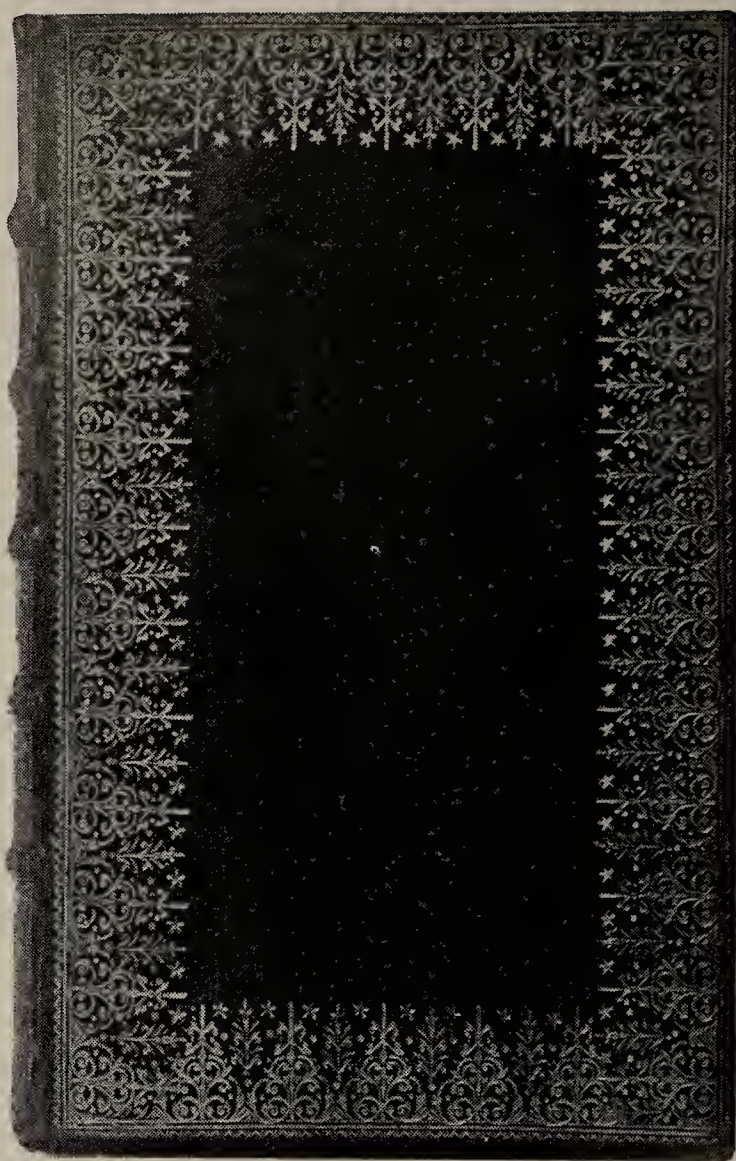
Among the many beautiful examples of this fascinating art in our collection, four were selected for reproduction in this issue; those by Le Gascon and Padeloup of France, Samuel Mearne and Roger Payne of England.

The beautiful example in red morocco by the great master Le Gascon represents the climax of the brilliant and exquisite achievement in the art of binding in France in the Seventeenth Century. Le Gascon originated the style known as *pointille*—a series of dots. This small volume is rich in associations. The book itself was printed by the renowned Plantin at Antwerp in 1621. Bound by the master Le Gascon it belonged to, and bears the arms of Louis XIII of France. It contains the book-plate, and was treasured in the famous library of Robert Hoe whose forebears invented the rotary printing press, one of the great forward steps in the art of printing.

Antoine Michel Padeloup, royal binder to Louis XV of France, commonly called Pade-



BINDING BY MEARNE



BINDING BY PADELOUP

loup le jeune, was the most skilled of a long line of binders by that name. He executed bindings in the style known as dentelle, which is lace-like in design. He has been called the father of the Eighteenth Century French binders.

Mearne was royal bookbinder to King Charles II of England from 1660 to 1683. His bindings are no doubt the outstanding examples of the art during the Seventeenth Century in England and his work is more worthy of being compared with that of the great French artists than that of any other English craftsman. Altho his elaborate pointille tooling reveals the influence of the great Le Gascon, his designs are nevertheless distinctly English.

The genius of Roger Payne, 1759 to 1797, rescued the art of bookbinding in England from the low condition into which it had fallen during the earlier part of the Eighteenth Century. Payne was a quaint, intemperate character, but his failings, altho they may have interfered with his financial success, did not affect the quality of his work, for he

was, above all, a master craftsman. A book passes through many operations, collectively termed forwarding, before it is ready finally for the application of the design by tooling or otherwise, and in all these steps Payne's unexcelled work commands undiminished admiration.

In the collection are a number of fine examples of early Italian, Spanish, English and Scottish bindings. One fine example in old stamped vellum was in the library of James I, formerly James VI of Scotland, who was perhaps the first English sovereign who fostered the art of producing beautiful books and artistic bindings. There are also examples from the library of Queen Anne, the Duke of Marlborough, De Thou and other notables. Among the great binders represented by good examples are Clovis Eve and Nicholas Eve, binders to Henry III and Henry IV of France; also important examples by the Deromes, who formed a long line of French binders. Bozerian, who, after the French revolution, by his work laid the foundation of the modern French school of binders, is represented, together with Bedford of the Vic-



ONE OF THE DAILY SCHOOL GROUPS

torian period in England, and modern binders such as Riviere, Sangorski, Sutcliffe and many others as well.

It is the aim of our Museum some day to tell perfectly the story of printing, engraving and illustrating, from the ancient days of the clay tablet, down through papyri, vellum, the hand-written books, incunabula, the early engraving on wood and copper, etching, printing and book making in all its steps.

The last thing which can happen to a good book is the preserving of its pages in a beautiful and appropriate binding, and throughout the centuries there have, fortunately, been great patrons who have fostered the development of master workmen and artists who have combined to make this art one which for all time will appeal to lovers of the beautiful.

SCHOOLS SEND PUPILS

TWENTY-SEVEN hundred and thirty-seven fourth grade children visited the Museum in October. They came, together with their one hundred and three teachers and principals, in groups of about three hundred each day, filling the hemicycle to the limit of its capacity.

This new opportunity afforded the school children of Toledo of visiting the Museum under guidance of their teachers and the Museum staff is the result of a plan worked out in September by Superintendent Meek, his assistant, Miss Estaline Wilson, together with the Committee of Principals, Misses Jessie Perrine, Jean Marcellus, Mabel Willis, Helen O'Connor, Bertha Moring and the Museum Supervisor of Education, Elisabeth Jane Merrill.

This plan is as follows: An informal tea for the principals and teachers is held at the Museum at the beginning of the month during which their grades will visit it. At this time the presentation to the children of the subject chosen is discussed by the teachers and the Museum staff so that all may be prepared to work toward the best interests of the students. Each group of children, as they come, is given a brief talk, illustrated with lantern slides. After this they visit the galleries, where the originals are seen, and while their attention is directed primarily to the objects of their study, the children discover for themselves many other things of interest.

This fall the Fourth and Fifth Grades have



STORM BREAKING UP

ELLIOTT DAINGERFIELD

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

heard talks on the paintings in the Museum, and before the end of the term the Sixth Grades will be given the Story of Greek Life; the Seventh, the Story of the Book; and the Eighth will be told about the historical characters in the Museum collection of costume dolls. Other subjects of study have been arranged for these same grades for the second semester.

This is the first time that a definite schedule has been worked out for the children to visit the Museum and so arranged as to make it a regular part of their school work. Ever since its organization, the Museum has attempted to reach the child and in this it has been successful to a large degree.

And so, while the coming of the children on a regular schedule is another forward step in the educational system of Toledo, the condition here is more healthful than in many other cities where children are taken to the museums. For here, during October, in addition to the 2737 Fourth Grade children who came as part of their school work, 5051 voluntarily visited the Museum.

A FINE DAINGERFIELD

ONE of the treasures among the paintings by our contemporary American artists is The Storm Breaking Up by Elliott Daingerfield, which has been installed in the Maurice A. Scott Gallery by Florence Scott Libbey.

Though born at Harper's Ferry, Virginia, Daingerfield spent his youth in North Carolina, coming to New York in 1880. There he studied under private instructors and at the Art Students' League, but more important still, by his work attracted the interest of George Inness, who gave him much valuable criticism and advice, and the inspiration of a long friendship.

From him Daingerfield learned his deep love for nature and for the fleeting charm of her every mood; from Inness came also his absolute fidelity to every phase of the chosen subject. Daingerfield is a poet and dreamer. The ever-present beauty in nature is his ideal, and one for which he shows deep reverence.

In The Storm Breaking Up, Daingerfield gives us his version of the eerie atmos-

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pheric effect frequently seen after a severe shower. This small canvas brings a note of dashing color to the walls of the gallery in which it hangs.

He has marvelously drawn the contrast between the turbulent anger of the receding storm, still sullen against the far horizon, and the swift descent of golden peace over a wet and sparkling land. In this painting the clouds still hang thick overhead, but one feels that high up in the zenith must be patches of the deep blue mirrored in the little near-by pools hollowed beneath the wind-flattened grass. Here, too, we find reflections of the bronze-gold clouds, and the whole surface of this lush green field is warm with bits of glowing color.

The light falls full on the distant group of white birches against the dark clouds, and our eyes are caught and held in at the right by the clear blue of far-off water, at the left by the arching rainbow. Insignificant details as they seem, the fluttering white birds, portrayed against the gray of the sky, are just enough to balance and complete the picture, another proof that each small object has its own purpose to fulfill, a definite relation to the completed whole.

Daingerfield is a luminist, a painter of light, placing his colors side by side on the canvas in free, easily seen brush strokes—a treatment quite in character with the uneven surfaces of earth and sky he loves to portray. As Inness has given us the quiet hushed peace of the ever-changing nature they both worship, so Daingerfield shows us her tempestuous passions, the dramatic outbursts of wind and sky.

To this artist have come many commissions and many honors. He was made an Associate of the National Academy in 1902 and an Academician in 1906. He has received several awards and is represented in numerous important public and private collections. He is known not only as a painter but as a teacher, lecturer and writer, standing high in each field. The Toledo Museum is indeed fortunate to possess a painting by this master who has contributed much in many ways to the development of our native art.

Molly C. Ohl.

COMING EXHIBITIONS

VISITORS to the Museum will have an opportunity to see, during the early part of 1922, some fine oil paintings and water colors by American artists.

During January the main gallery will be hung with representative examples of the work of six American artists,—Eliot Clark, Hobart Nichols, Ivan Olinsky, Edward Pott-hast, Henry B. Snell and Edward C. Volkert.

A small group of paintings by Charles P. Gruppe will at the same time occupy Gallery VI.

For the first time there will be shown in the print galleries an unusually fine collection of etchings presented to the Museum some months ago by the late Winthrop H. Perry, of Southport, Conn. These prints are a splendid addition to the Museum collection, among them being some of the finest examples of the art of etching of all periods, such as Durer's Knight, Death, and the Devil, Rembrandt's Three Trees, Whistler's Doorway in Venice, the Sunset in Ireland by Sir Seymour Haden, and several by Guido Reni and other masters.

Beginning Sunday, February 5, the Museum will exhibit paintings by Hugh Breckenridge.

A group of water-colors by Felicie Waldo Howell will bring to Toledo in March some of the most remarkable works in this medium recently produced. Miss Howell's water-colors have attracted much attention wherever exhibited, especially at the Corcoran Gallery, Washington, D. C., and the Toledo Museum is fortunate in being able to have them. Paintings picturing the streets, bazaars and people of China in all their brilliant color and oriental splendor, by Frederick Clay Bartlett, who recently spent some months in that country, will be shown at the same time.

Plans for the Fifth Annual Exhibition of the Toledo Federation of Art Societies, to be held in April, are already well under way, and a large and excellent showing of works by local artists is expected. Any painter, sculptor, print maker, or draughtsman living and working in Toledo may submit his work to the jury, even though not a member of the art societies. Such artists may receive copies of the rules and entry blanks by sending their names to the Curator of the Museum.

Nell L. Jaffe.

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Art	Mrs. Frederick R. Persons	Lewis R. Schenck
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School	Rev. George Johnson	Photography
William Hardee	Emma Fenneberg	Dr. John T. Murphy
Irving E. Macomber	Jessie Perrine	M. W. Chapin
I. W. Gotshall		John F. Jones

HOURS

The Museum is open week days from 10:00 A. M. to 4:00 P. M.
On Sundays and Holidays, from 1:00 to 5:00 P. M.
Admission Free Tuesdays, Thursdays, Saturdays, Sundays and Holidays.
Admission on Other Days, 25 cents.
Children and Study Clubs admitted free at all times.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE
SCHOOL OF DESIGN AND OTHER EDUCATIONAL WORK POSSIBLE

Free at all times